

DEC 29 1936

# CARNEGIE

## MAGAZINE

CARNEGIE  
INSTITUTE

CARNEGIE  
INSTITUTE OF TECHNOLOGY

CARNEGIE  
LIBRARY

---

VOLUME X    PITTSBURGH, PA., DECEMBER 1936    NUMBER 7

---



### THE BIG WATER

BY FREDERICK J. WAUGH (American)

*Awarded the Popular Prize of \$200*

CARNEGIE INTERNATIONAL EXHIBITION OF PAINTINGS

*(See Page 203)*

## THE CARNEGIE MAGAZINE

### THE CARNEGIE MAGAZINE

PUBLISHED MONTHLY, EXCEPTING JULY AND AUGUST, IN THE INTEREST OF THE CARNEGIE INSTITUTE, THE CARNEGIE INSTITUTE OF TECHNOLOGY, AND THE CARNEGIE LIBRARY, PITTSBURGH, PA. SUBSCRIPTION PRICE ONE DOLLAR A YEAR; SINGLE COPIES TEN CENTS. ON SALE AT INSTITUTE POST OFFICE, JONES BOOK SHOP, AND THE BOOK DEPARTMENTS OF KAUFMANN'S AND THE JOSEPH HORNE COMPANY.

OFFICE OF THE PRESIDENT OF  
THE CARNEGIE INSTITUTE

SAMUEL HARDEN CHURCH, Editor  
DOROTHY NUTTALL, Editorial Assistant

#### EDITORIAL COUNCIL

ANDREY AVINOFF ROBERT E. DOHERTY  
MARSHALL BIDWELL RALPH MUNN  
HOMER SAINT-GAUDENS

VOLUME X NUMBER 7  
DECEMBER 1936

Some say that ever 'gainst that season comes  
Wherein our Saviour's birth is celebrated,  
The bird of dawning singeth all night long;  
And then they say, no spirit dare stir abroad;  
The nights are wholesome; then no planets  
strike,

No fairy takes, nor witch has power to charm,  
So hallow'd and so gracious is the time.

—HAMLET

—31—

#### HOURS OF ADMISSION—ALWAYS FREE

Daily from 10 A.M. to 10 P.M.  
Sunday from 2 to 6 P.M.

#### FREE ORGAN RECITALS

From October to July. Every Saturday evening  
at 8:15 o'clock, and every Sunday afternoon at  
4:00 o'clock.

MARSHALL BIDWELL, Organist

—32—

The Carnegie Institute, in the broadest sense, holds its possessions in trust for mankind and for the constant welfare and happiness of the race. Anyone, therefore, who by a gift of beautiful works of art, or objects of scientific value, or a donation to its financial resources, aids in the growth of these collections and the extension of its service is contributing substantially to the glorious mission of the Institute.

The Carnegie Institute will be the final home of every worthy collection of pictures and museum objects when the men and women who have chosen them wish to have the world enjoy them.

—ANDREW CARNEGIE

The CARNEGIE MAGAZINE freely grants permission to newspapers and magazines to reprint without limit the articles that appear in its pages.

### BON JOUR, KING GEORGE!

The abdication of the King of England has thrown upon the world a pall of sadness that cannot easily be dissipated. At the very hour when his country most needed the spirit of unity and domestic harmony, when his ministers and his Parliament were exerting all the resources of unexcelled statesmanship to hold Europe against an outbreak of war, and when he himself was the stabilizing symbol of peace, the King permitted his private inclinations to rule his soul and impel him to vacate the exalted office which had come down to him in unbroken splendor from William the Conqueror. The world expects men in great places to be great men, to subordinate desire, to restrain passion, and to choose the hard way of duty rather than to follow the easy path of dalliance. He is gone, and people everywhere will wish that he may find the happiness he seeks. But it is the good fortune of England that the House of Windsor contains other princes, and the succession has fallen quickly and automatically upon that gallant young gentleman who now reigns as George VI. The new King is universally esteemed as the possessor of those qualities which equip men for high place, as dignity, honor, rectitude, and integrity; and he can be trusted to protect and preserve the precious heritage of civilization which the British Empire now trustingly commits into his hands. He has been educated and trained for a responsible life. He is married, and his wife is respected and beloved by his people; and they are the parents of two very charming little girls. In his family he has an ideal home. The grievous wound that has been struck upon the ancient body of the Empire will heal, and the new King will still be the symbol of its unity. And America, daughter of the Mother Country, will say from a full heart, God give him grace, peace, and happiness, and a long life.

### "THIS ENGLAND"

This royal throne of kings, this scepter'd isle  
This earth of majesty, this seat of Mars,  
This other Eden, demi-paradise;  
This fortress built by Nature for herself  
Against infection and the hand of war;  
This happy breed of men, this little world;  
This precious stone set in the silver sea,  
Which serves it in the office of a wall,  
Or as a moat defensive to a house,  
Against the envy of less happier lands;  
This blessed plot, this earth, this realm, this  
England!

—KING RICHARD II

NEW YORK CITY, NEW YORK

DEAR CARNEGIE:

Many thanks for the CARNEGIE MAGAZINE of November, 1936. I am delighted that Dr. Brooks had a good trip on the Morrissey. We worked him hard.

—BOB BARTLETT

## CARNEGIE BIRTHDAY

*Dr. Keppel Recalls the Inspiration of the Founder's Life*

THE annual celebration of Andrew Carnegie's birthday by the Carnegie Institute of Technology—always held on the Tuesday nearest the actual date—was observed on Tuesday, November 24, in Carnegie Music Hall with a large attendance of trustees and faculty, and the students entering in procession behind their picturesque Kiltie Band. The student orchestra occupied the major part of the platform, and played some stirring selections from Wagner's operas. The Reverend Dr. C. Marshall Muir, minister of the Bellefield Presbyterian Church, delivered this prayer:

DR. MUIR: O thou God of mighty men, who dost give to them the vision and the courage to pour out their wealth of life for the benefit of those who shall come after them, we thank Thee for Andrew Car-

negie. For his desire to use his wealth and his power for the good of humanity, for the cultural, benevolent, and scientific enterprises which he created, for his endowment and efforts for international peace, for our Carnegie Institute and the great school which bears his name, we give Thee our heartfelt thanks, O God of mighty men.

Make us worthy of these gifts of which we are the fortunate inheritors and users. Make us bold to utilize them for the awakening of our minds and the inspiration of our lives. O God of mighty men, make us strong to catch our benefactor's spirit of service, that

we, pouring out the wealth of our lives for mankind, may ourselves become mighty souls in service to our generation. Amen.

PRESIDENT DOHERTY: It is now my pleasant privilege to introduce to you a man whose constructive life has touched numerous fields, and whose

achievements have been honored by many colleges and universities, both here and abroad. He knows academic life as a former dean of Columbia College, international relations as a commissioner of the International Chamber of Commerce, government service as an assistant secretary of war, relief service as director of foreign operations of the American Red Cross, and he knows books as an author. It was this background of

experience that led him to his present high position as President of the Carnegie Corporation of New York. It gives me great pleasure to introduce to you Dr. Frederick Paul Keppel, who will address you on Andrew Carnegie.

Dr. Keppel was received with a cordial and heartening welcome from his audience, and spoke in a familiar and unstudied manner that held their close and interested attention.

DR. KEPPEL: Mr. President, Colonel Church, the Trustees, Mr. Mayor, and members and friends of the Carnegie



DR. FREDERICK PAUL KEPPEL

Institute of Technology: I do not feel that I am coming here as a stranger; I feel that I am in the "house of my friends," and for that reason my part of this program is not going to be very set and formal.

My own memories go back far—much farther than any relation that I had with the Carnegie Corporation. It must have been nearly forty years ago, when I was supervisor of the St. George's Trade School in New York, that the director of that school told me with a great deal of pride that he had been named a member of the commission to study the question of the establishment of a technical school in Pittsburgh. A year or so afterward, he told me that he had been chosen to direct the new school.

I don't know how vivid Arthur Hamerschlag's memory is in the minds of the present faculty of this institution, and I suppose that to the students he is only a name. I knew him well enough to know that he must have been a very vulnerable person on many points of academic organization and development. He was not an educated man in the ordinary sense, but he had flashes of real genius, and I'll venture whatever reputation I may have in such matters on the proposition that whatever the Carnegie Institute of Technology is today, and whatever the future may have in store for it, in that structure somehow or other are qualities which the life and work of Arthur Hamerschlag have woven into the fabric.

I have many friends among the early figures of the school here: Dean Connelley, who was a member of the original commission; Dean Bossange I know very well, and his friends may be interested to know that he is conducting a very important and successful work in New York today. The first director of the Margaret Morrison School was Miss Anna Smith, and I am proud to say that she included me on the list of her boy friends more years ago than either of us cares to remember. Colonel Church, leading the Pittsburgh

work, is the oldest member of our own board in New York in active service. It has been my privilege for many years to call myself a friend of Dr. Baker's. His life and his work are also woven into the fabric of the institution. Trained as he was at Johns Hopkins University, he understood and appreciated the academic standards about which, I am afraid, Arthur Hamerschlag neither knew nor cared. He steered this Institute through the difficult postwar years. He recognized and emphasized the fundamental importance of scientific research; and the work that is now being done in this institution in research in coal and metallurgy is the standard of the world.

I should like, Mr. President, to say a word about Mr. Porter, who has just laid down the burden of the responsibility of the chairmanship of the Trustees Committee—a burden which he has carried for years with devotion and distinction; and I should like, if I may, to say a word of welcome to William Frew, the new chairman. He is of the authentic Carnegie tradition, and that is a good sign.

Now that the Carnegie Library School has become a part, and a real part, of the educational work of this institution, I should like to bear witness to the debt which we in New York owe to its Director, Mr. Ralph Munn. Whenever we have a particularly bothersome problem on our hands, we turn to Mr. Munn for assistance, and he has never let us down.

President Doherty is a new friend. In fact my acquaintance with him is to be measured in days, not in months or years; and yet I feel that I know him through the many things I have heard of him. It will be many a long day before Yale University will forgive this institution for having stolen him from them. A few months ago the head of one of the great universities in Australia came here to take what the English call a busman's holiday; that is, he spent his vacation finding out what was being done in the institutions of the



PHOTOGRAPH COURTESY OF THE PITTSBURGH PRESS

CARNEGIE TECH'S KILTIE BAND

United States and Canada, for the purpose of learning something about his own job. Just before he left for home he told me he had gotten more help and learned more from the new man at Carnegie Tech than from anybody else.

All of those whom I have mentioned, and of course many, many others, have their place in the picture; but when all is said and done and full credit is given where credit is due, this great institution remains the embodiment of one man's ideal, the realization of one man's dream, and that man is Andrew Carnegie. It is wholly fitting and proper, therefore, that this busy organization should set aside one day in the year, and dedicate that day to him. And may I say, Mr. President, that I think the form of this celebration in recognition of first-rate work on the part of the students is a particularly fitting kind of celebration. I am sure that it is one that would have given great pleasure to Mr. Carnegie himself.

It is given to very few men to change the current of men's thinking in his own generation, as did Andrew Carnegie, and it is interesting to consider how he did it. As you all know, nothing was nearer to his generous heart than that all people, rich or poor, old or young, should have books made available to them. It was his deepest wish that people should read; and yet, Andrew Carnegie never gave away

books of his own selection. No one can say how many men and women were enabled through his generosity to write and publish books. We made a bibliography last year in New York of the books which owed their existence directly or indirectly to Mr. Carnegie, and that list, which I am sure was not complete, ran to over five thousand titles. But Andrew Carnegie never told anybody what to say in the books he made possible. Whenever he had anything to say, he said it himself, and said it extraordinarily well. It is rather a sad commentary on our present system of education that we spend hundreds of thousands of dollars every year in trying to teach people to write; and yet of the product which we achieve, very, very little can stand comparison in directness, power, and effectiveness, in all the qualities of good writing, with the work of that man who had to leave school before he was thirteen years of age.

Not only did he want books available, he wanted them used, he wanted them read. But he was too canny a Scotchman to be in a hurry about it. He knew that by building public libraries upon the scale that he did, he would also be building a new profession, a profession of librarianship, dedicated to the service of books rather than the custodianship of them. He never tried to impose his own thoughts as to the service of books—and we may be quite



sure he had them. He was perfectly content to let the new profession develop its own ideals of service and create the techniques which make them bring their ideals to realization. I have given you these two instances because they show how successful he was in creating an effective tie between his generous heart and his keen mind. And I think it is to this partnership that we can ascribe the extraordinary influence that Andrew Carnegie had in changing the current of men's thinking in his own day.

Last September I was at the Harvard Tercentenary, and I was much impressed with the evidence of the studious and affectionate care in which the few available scraps of knowledge about the founder of that university were collected. The man whose name Harvard bears was, as we all know, a Puritan pastor named John Harvard, who died before he was thirty. What he gave was his collection of books. But with all their care they could find very, very little about him; even the place where his body lies buried is unknown. Compare that with the richness and vividness of the record which the Carnegie Institute of Technology has of its own founder.

President Doherty has revealed that I was once a college dean. When I was a college dean I didn't believe in prescribed courses, and I don't believe in them today. But I should like to suggest a voluntary, self-prescribed course for those of you students here who have a loyalty to the institution, who realize that it is going to play a great part in your own lives; and my suggestion is that you read the biography of Andrew Carnegie by Burton Hendrick. That book is part of anyone's liberal education, because not only does it describe the life of Andrew Carnegie, but it is the best record I know of the development of large scale industry in the United States. But there is a special reason why I am making this suggestion—you can read this book with a sense of identification which

the ordinary reader could never feel.

Just one year ago, almost to the day, was the celebration of the one hundredth anniversary of the birth of that boy in a weaver's cottage in Dunfermline in Scotland. That celebration was conducted all over the world, and I mean that literally. We have records in our New York office of celebrations on all of the five continents, and on many of the islands of the sea. At that time the memory of Andrew Carnegie received a tribute which I do not think in that particular form could have been given to any other man of his generation. And in all of these celebrations, the note which they struck was one in recognition, not so much of his generosity, extraordinary as that generosity was, but of the vividness of his personality—they were all gay, cheerful, vibrant gatherings.

Now do not think that we must wait another hundred years for another similar celebration. Every day of every year, men and women are dedicating their day's work to the memory of Andrew Carnegie. They are doing it in the offices of the trusts and endowments which he created—and do you know that there are twenty-three in all? They are doing it in the laboratories of the Carnegie Institution in Washington; they are doing it in the service of libraries all over the world, which Andrew Carnegie made possible. But I wonder if you students here realize that in all the world you, and you alone, are the only substantial body of human beings gathered together in one place who have the responsibility and the privilege, day in and day out, of being a living memorial to Andrew Carnegie. And I assure you, members of the Carnegie Institute of Technology, that it's not only an honor, not only a privilege, but that it involves a responsibility. In closing let me say in all sincerity, that we of the older generation who worked with Andrew Carnegie when he was alive are perfectly happy and confident in leaving the Carnegie tradition in your hands.

## WILLIAM PITT CARICATURES

*Henry King Siebeneck Collection of Eighteenth-Century Prints*

BY EMILY R. ALTER

WITH our ears still ringing from the viruperative echoes of political attack and counter-attack brought into our homes day and night during these many months, it has given us much food for comparison to examine one of the chief mediums of political give-and-take of another era. Poles apart in their disseminating methods, the twentieth-century radio, with the intimacy of its appeal and its power to reach the masses, still has something in common with the insinuating ways and cheapness of distribution of the eighteenth-century caricature.

Henry King Siebeneck, a discriminating Pittsburgh collector of prints, whose interest in the subject is well known to his friends, has lately added to the art reference material of the Carnegie Library a set of forty-one caricatures bearing upon William Pitt the Elder and his times, together with twenty-six portrait prints of Pitt dating from 1757 to 1824, and eight memorials or groups dating from 1778 to 1784. The prints are now on display in the Pennsylvania Room of the Library.

On November 26, 1758, with George Washington standing beside him, General John Forbes, victorious over Fort Duquesne, gave it an English title in honor of Pitt, who was then one of



WILLIAM PITT, EARL OF CHATHAM

His Majesty's principal secretaries of state and who had shortly before announced that the succour and preservation of America could not but constitute a main object of his attention and solicitude. Pitt had designated Forbes to take the French fort, and for his support had sent him 1,500 regulars to use with his American troops. The deed

done, General Forbes saluted his patron in Parliament as follows: "I have used the freedom of giving your name to Fort Duquesne, as I hope it was in some measure . . . actuated by your spirits that now make us masters of the place." Thus was Pittsburgh christened in the wilderness.

The caricatures under description date from 1743 through 1771, covering the span in the life of Pitt that embraced his most active and spectacular years, a period that coincides with a very telling time in the development of English satirical art, making the drawings historically important from more than one point of view.

How well one knows one's Pitt, of course, will determine the precise degree to which these caricatures will have meaning. All good citizens of Pittsburgh have been reared on the virtues of the statesman whose name is forever preserved in their city and whose coat



"THE RAREE SHOW"

... in which the Government is compared to a cheap street spectacle.

of arms is part of the city seal. His disinterestedness in himself and his own glory, his brilliant foreign policies, his championship of the American cause all seem part and parcel of Pittsburgh's own history.

For the more intensive student, however, who has gone deeper into Pitt's career and has followed the intricacies of his public life, both in power and out, and whose understanding is sharpened by a knowledge of the men and the parties who made up the political pattern of the day, these caricatures will have a richness of suggestion and historical implication that only the true scholar can enjoy in all fullness. The subtleties and innuendoes that he reads between the lines will be even more exciting than those that meet the casual eye.

The date of the first of these caricatures (1743) finds Pitt still one of the younger patriots, but already with voice persuasive enough to hasten the

downfall of the great Walpole. Three years later he was admitted for the first time into the king's council, and shortly thereafter we find him matching wits with Fox, Pelham, and the Duke of Bedford. Meanwhile there was rebellion in Scotland—with much talk of Pretenders—and war on the Continent, much against public sentiment, all of which inspired agile tongues to lively debates. Next came the Fox-Pitt coalition in the House of Commons, soon and adroitly severed by Newcastle, the prime minister, who bribed Fox with a secretaryship of state. After a few more hectic years a bewildered king, the Tory George II, begged Pitt to assume full control of all military, foreign, and colonial affairs. George detested his state servant yet was forced to yield to public pressure. So far had Pitt, the great commoner, grown in force and popularity. The capitulation of Quebec (1759), with Pitt making it all very real by his appeal to



home pride, gave further assurance of England's imperialistic destiny. Hard upon this triumph followed the accession of the third George, who had his own reasons for favoring Lord Bute, one of the most roundly hated statesmen in England at that time; and Pitt's resignation was the inevitable consequence of this royal move. Never out of power for long, however, within five years he had formed a new cabinet, and refused to be silent against the encroachment of the stupid American Stamp Act. Although he still continued to fight their cause with a vitality no less driving than of old, Pitt's supporters turned against him for his peerage ambition when a year later he became the Earl of Chatham. After a few more years (1768), he gave up his parliamentary world forever.

Fortunately, the Siebeneck collection of caricatures takes in this entire dramatic period, extending beyond his retirement by three years, or seven years before his death.

It is not intended to imply that all Pitt's manifold activities are reflected in this series of caricatures, for such a set does not exist. They were a very transitory medium, often circulated by stealth, and being of the moment, quickly perished. They marked the brutal coarseness of their time, and, fortunately for us, work of that kind would not be tolerated today.

Reviewing the progress of caricature in England up to the date at which this collection inserts itself, it will make the group more interesting to bear in mind that the year 1721 is considered the great turning point in its development. Political ridicule by way of sketching seems to have had its start in the reign of Charles I but in its earlier phases it was so crude that it was practically inarticulate. Not until the frenzy into which the South Sea Bubble threw all England did the art achieve a directness recognized by the masses as a weapon they could both comprehend and enjoy. Singularly enough, this same inflationary terror inspired Ho-

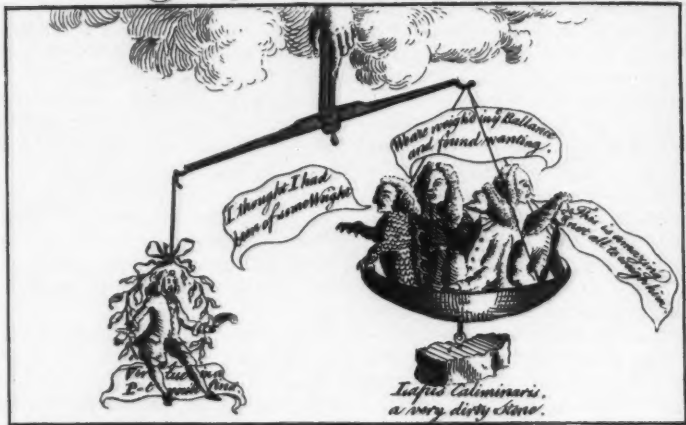
garth to make his first engraved caricature, and, although political interpretation was his weakest subject, he was to dominate the field as a whole until 1764. No Hogarth works are included in the Siebeneck collection, but one of the famous answers to him is present. The great pictorial parodist was one of the few whose name was really known, since the cloak of anonymity was still the general rule. Toward the end of Pitt's time personal responsibility was acknowledged, when the history of the medium became more decidedly a matter of individuals than of an indefinite school.

When the symbol of England is introduced by these early artists it is always in the form of a goddesslike creature called Britannia, of rather more voluptuous proportions than we know her today. She was to be supplanted later by the portly figure of John Bull, created in the satirical mind of Dr. John Arbuthnot and perpetuated in caustic strokes by the great Gillray, one of the most enduring of all English



ASSAULTED BY HER STATESMEN

... in this caricature, Britannia is shown with Pitt drawing blood from her wounds and feeding the other statesmen.

*Magna est Veritas et Prevalebit.* 30

*Moff in Air the loaded Scale does Mount,  
Thus Vice and Virtue Balance their Account.*

caricaturists, whose first drawing did not appear until the year after Pitt's death.

The caricaturist's readiness to play on names is seen in the use of a fox's head on a man's body to represent Charles James Fox, and to personify Lord Bute as a jack boot. The kindly portrayal of Pitt, in contrast to the merciless lampooning of his opponents is very clearly shown. The moment he received a title from the king, however, sympathy turned against him, and that change in the public temper is registered in the later drawings.

The use of caricature reached an intensity under George II that made it a medium by itself, unconnected with newspaper printing. We who are accustomed to laugh over the cartoons appearing daily in our own newspapers can have no conception of the emphasis placed on their prototypes of two centuries ago, which were printed on separate sheets and sometimes employed in such outlandish methods as the decoration of a lady's fan. From what we have read—not seen—of some of the material that went under the name of

wit, we are quite sure that the fair fanner had too frequent occasion to conceal her blushes behind her offending protector.

Another explanation of the spread of caricature must of course be laid to the fact that engraving as a mechanical process had become more practical, giving rise to the print-seller, who found himself elevated in the commerce of literature and art. Whole sets of caricatures were assembled in library style, and admission was charged to view them. An extension of this idea was a system by which they were rented out in portfolios for evening parties—no doubt a boon to the harried hostess. This novel entertainment was at the height of its vogue during the second half of the 1700s—the period of Pitt's maturity.

We have here confined our attention to the political caricature because the Pitt angle necessarily sets that limit, but it goes without saying that the whole sweep of life was the caricaturist's territory—as Hogarth's brilliance in social interpretations so arrestingly proves.

# THE POPULAR PRIZE FOR 1936

*Frederick Waugh Wins in Three Successive Years*

THE traditional opposition to three successive terms for any great office in the United States did not prevent the visitors to the 1936 Carnegie International Exhibition from returning Frederick J. Waugh to the position of Popular Prize painter. His picture "The Big Water" had a large majority of the votes cast for the 323 paintings in this year's International.

In winning for the third successive time, Frederick Waugh established a record. Only twice before has the Popular Prize of \$200 been won for two years in succession—by Mr. Waugh himself, and by Malcolm Parcell of Washington, Pennsylvania, who carried the election of 1924 and 1925.

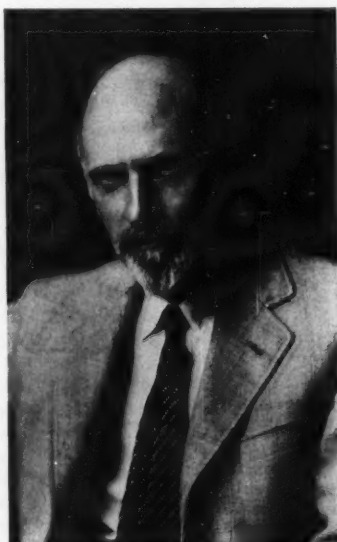
In the order of preference, the closest competitors of the painting "The Big Water" were: "Portrait of Bob" by Luigi Lucioni (American), "Armida" by Gerald L. Brockhurst (English), "The Harpist" by L. Campbell Taylor (English), "House Near the Baltic Sea in Thunderstorm" by Franz Lenk (German), "The Road from the Cove" by Leon Kroll (American), "Spring" by Albert Braitou-Sala (French), "Bavarian Landscape" by Georg Schrimpf (German), "Susan" by Eugene Speicher (American), and "Mr. and Mrs. L. Stuyvesant Chanler, Jr. and Children" by A. K. Lawrence (English). It will be observed that each

nation in the Exhibition, with the exception of Spain, is represented in the list of the first ten preferences expressed through the Popular Prize vote. Of the paintings which won awards from the International Jury, "The Road from the Cove" by Leon Kroll proved of great popularity. It received the largest number of votes of any First Prize in recent years.

Frederick Judd Waugh, the winner of the Popular Prize, is now in his seventy-fifth year. Born in 1861 in Bordentown, New Jersey, the son of S. B. Waugh, portrait painter, he has devoted practically all his life to the painting of American marine scenes. His studio and home are at Provincetown, Massachusetts, and it is in the neighborhood of Provincetown that he finds the subjects for many of his paintings. He

has been represented in Carnegie Internationals since 1908. In 1909 he was made an Associate of the National Academy, and in 1911 a National Academician.

Frederick Waugh, like most artists, prefers to have his paintings speak for him, but on occasion he has outlined the theory which underlies his art. He writes: "Before proceeding with any descriptive matter I want to say this, that pictures of the sea, such as I paint, cannot be placed upon the map or subjected to time limitations. Being expressions of per-



FREDERICK J. WAUGH

sonal feeling they are moods of Nature that express themselves to the beholder without the necessity of a journey somewhere to see something, or the naming of any particular place. The only explanation possible is that they are emanations from my imagination that have been gradually built up through study and observation.

"I am glad to hold this prerogative in all my work, that of producing things, in themselves, without the restrictions attendant upon literal representations. To paint Nature just as one finds it is not art in the strictest sense of the word. Art interprets; skill produces technique; experience stores the mind with facts upon which the imagination can feed, and imagination produces the results.

"Such results, I hope, appear on my canvases. I have no need to name a place or a time. The whole purpose of the picture is to convey a message at the moment of seeing. It is not to rehearse what has been seen by the artist to happen in Nature at any special time. But if it resembles such things there is all the more reason to find in it the same emotions that the real event has engendered. When my seas heave up to the sky and flow over



ARMIDA (Third Popular Choice)

By GERALD L. BROCKHURST

the rocks and dash into the air, surely the power and majesty of them is the mood of the moment. And this also serves to recall actualities seen in times past. It is an anniversary, in a sense.

"When the seas are tranquil in my pictures with, perhaps, the moon or sun reflected in a path of light, does it not speak of a day ended or a promise of tomorrow? And if it conveys the romance of the moment—the mystery of the mood—then has the picture fulfilled its purpose.

"But such emotions conveyed by a painting recur again and again, whenever one looks at it. The picture lives on and on in a continuous display of its own particular emotion or mood. . . . If people who possess pictures only valued them from this standpoint rather than from the standpoint of when and where they were painted, no doubt they might be classed as picture lovers rather than picture traffickers. To a true picture lover, the picture itself is of far more importance than its history. It should stand for itself alone—as a work of art, without apology."

The runner-up for the Popular Prize was Luigi Lucioni with his painting "Portrait of Bob." Mr. Lucioni was



PORTRAIT OF BOB (Second Popular Choice)

By LUIGI LUCIONI

born in Italy, but came to the United States when he was ten years of age. He studied art at Cooper Union, later at the National Academy of Design, and under William Starkfeather. The painter, who was first represented in a Carnegie International in 1933, lives in New York City, but spends his summers in Vermont.

"Portrait of Bob" is a realistic study of a friend of the artist. He is dressed informally, with a beret and blue flannel shirt. The figure is interestingly posed against a chartreuse background, and is painted with an amazingly proficient craftsmanship. Lucioni stresses all the details, but he uses them as part of his big mass and design. This painting was a very individual note in the exhibition.

Gerald L. Brockhurst, who came in third in the popular vote with his picture "Armida," is perhaps better known as an etcher than as a painter. He was born at Birmingham, England, in 1890; studied at the Birmingham School of Art, and later at the school of the Royal Academy. In 1923 he became a member of the Royal Society of Portrait Painters and in 1928 was elected an Associate of the Royal Academy. In December 1934, Carnegie Institute presented an exhibition of seventy-six etchings by Mr. Brockhurst, which was the first comprehensive exhibition of his work in this medium to be offered in this country. His portrait in oil "Head of Henry Rushbury" is in the permanent collection of the Institute. "Armida" is painted with consummate skill and precision. It has the meticulous finish and careful modelling which are the characteristics of one of the most gifted of English artists.

The award of the Popular Prize was based on the votes of the visitors to the International Exhibition from November 15 to November 29, inclusive. Each visitor during that period was given a ballot, and was asked to vote for the painting which he considered the best in the entire Exhibition.

The Popular Prize has been awarded each year since 1924 in connection with

the Carnegie International. Malcolm Parcell was the winner of the prize that year with "Portrait of My Mother" and again in 1925 with "Portrait Group." Other winners were Leopold Seyffert with "Silver and Rose" in 1926, Gari Melchers with "The Hunters" in 1927, Edmund C. Tarbell with "Margery and Little Edmund" in 1928, James Chapin with "Emmett, George, and Ella Marvin" in 1929, Leopold Seyffert for the second time in 1930, with "Portrait of Marion Eckhart," Alessandro Pomi with "Susanna" in 1931, Daniel Garber with "Mother and Son" in 1933, and Frederick J. Waugh with "Tropic Seas" in 1934, and with "Ante Meridian" in 1935.

The ballots cast in the Popular Prize voting were counted by a committee of three, consisting of William Boyd, H. Walton Mitchell and W. J. Strassburger. J. O'C. Jr.

#### FOUR-AND-FORTY MORE NATURE VERSES

MISS MILLIE RUTH TURNER'S second book of nature poems for boys and girls is quite as attractive as her first collection, not only because of the graceful rhythm of the poems, but also for the individual line drawings by Miss Jeannette C. Shirk which delineate the verses. Both the author and the illustrator are Pittsburghers and widely known to readers of the CARNEGIE MAGAZINE—Miss Shirk for her delightful pen sketches for the Garden of Gold and Miss Turner through her contributions to the Magazine from time to time. These articles, depicting her duties as a member of the educational staff of the Carnegie Institute, have shown how pleasant she considers her work of teaching children the wonders of Nature's ways. Her book is imbued with a spirit of gentle instruction, but since each poem has such a definite rhyme, the task of learning for the child is cleverly overshadowed by the joy of a song.



## THE CRIB OF CHRIST

*A Christmas Illustration from the DuPuy Collection*

By JANE SCHAEFER

LONG ago when the art of reading and writing belonged to monks hidden away in their monasteries and to particularly cultured nobles, and when the ritual of religious service was entirely in Latin, the Church found that the only way to teach the Bible to the common people was to reenact it before them on appropriate holy days. These presentations took the form of tableaux and pageants in the church itself, and later the mysteries and street processions which constituted the medieval circus, and the crèche or crib of Christ. The crèches were realistic miniatures of tableaux given in the church with figures made usually of terra cotta or wood to represent the characters. They soon became popular all over Europe, not only as a part of the church service, but also in the home—a part of the Christmas celebration as indispensable as our modern Christmas tree. St. Francis of Assisi devoted his life to telling the story of Christ to the people in their own tongue and with the utmost simplicity. He rarely held services in a church but taught instead whenever and wherever he found a gathering of people. Unable to present elaborate tableaux, he conceived the idea of using marionettes instead of living people. One of his friars Giovanni Velita, who was artistic and clever, made the figures for a Nativity scene and St. Francis dressed them. This crèche was shown, in illustration of one of St. Francis's sermons, in the market place in Greccio, Italy, in the year 1223.

Although the crèche was generally associated with Christmas and therefore the Nativity, the range of subjects was large—the Rejection at the Hostelry, the Annunciation to the Shepherds on the Hill, the Procession of the

Kings, the Flight into Egypt, and Jesus among the Scribes were all favorites. In interpretation, they mirrored the customs and surroundings of their time. In Southern Europe the backgrounds were sunny and green, and fruit and vegetables were in evidence, while in northern countries the lowly stable of the Nativity was covered with snow and icicles. Often the background for an Italian crèche was a ruin of a Roman Forum. The figures were very human and in more elaborate crèches many additional ones taken from their own times would be seen—fishermen, peasants, soldiers, and beggars. These additional figures often seem humorous to us. For instance, one grouping shows a beggar who is plying his art in a most pathetic manner while on his back are plenty of nice fresh vegetables. The figures were made of a variety of materials, some entirely of terra cotta and wood, some with rag bodies with terra cotta or wax heads, or completely of papier-maché. The limb joints were often movable. In contrast to the simplest crèche of three or four figures was that of the King of Naples which he himself made in 1760. The two hundred animals and five hundred people in the scene were made of wood and wax from living models and were dressed by the Queen in sumptuous clothes cut from her own wardrobe.

In Spain, Sicily, and Naples the art achieved its prime in the seventeenth and eighteenth centuries, and the DuPuy collection in the Carnegie Museum contains an excellent example of a seventeenth-century Sicilian crèche. In these warm southern regions the manners were gaudy and colorful with quantities of people exquisitely carved. There was a wealth of detail, not only in the individual figures, but also in



THE ADORATION OF THE MAGI  
The DuPuy Collection, Carnegie Institute

little baskets, tiny reed bird cages, and even in a bird's nest complete with eggs.

Many great artists owed their fame to these crèches and they often specialized on one type of figure. Giuseppe Sammartino was famous for his hovering angels which he made in Naples during the eighteenth century. Francesco di Nardo and Saveria and his brother Nicola Vasallo all excelled in carved animals while Giuseppe Gori's nobles and Orientals were much sought after. The wood carvers of the Tyrol and Southern Germany were as famous for their appealing animals as they are today.

The crèche has not been so widely popular since the custom of decorating the Christmas tree has supplanted it, but it has by no means died out completely. Munich still sets aside a special market day once a year for the

selling of crèche figures and animals, and the practice of building and decorating a crib is continued in many families and churches both here and abroad in keeping and in spirit with the Christmas tree.

#### METHODS OF THE MODERN SCHOOL

I used to balance two broiled lamb chops on my wife's shoulders, and then by observing the movement of tiny shadows produced by the accident of the meat while the sun was setting, I was able to obtain images sufficiently lucid and appetizing for an exhibit in New York.

—SALVADORE DALI

(It has not been made clear whether our surrealist friend meant the accident of the shoulders or the chops.—JONAS LIE.)

#### THE GOOD LIFE

There is no short cut to the good life, whether individual or social. To build up the good life, we must build up intelligence, self-control, and sympathy. This is a quantitative matter, a matter of early training, of educational experiment.

—BERTRAND RUSSELL



## THE GARDEN OF GOLD



THE Gardener's suggestion that it would be a friendly and heartening act if the trust officers of Pittsburgh banks, in preparing wills for their clients, would advise them to consider the Carnegie Institute and the Carnegie Institute of Technology in their bequests, has already met with important cooperation. One such official says: "It is a good idea. We frequently spend much time with certain of our patrons in discussing the merits of various benevolent or educational institutions, and it will be a real help to them and to us to bring your great foundations to their attention. Certainly you have an impressive claim upon their good will in your Carnegie Tech arrangement for receiving two dollars from the New York Corporation for every one dollar that Pittsburgh gives you."

And then this good friend makes a suggestion. He says: "If you can inspire one of your friends to start the list with a million, which I understand you to say will become three million, you would swim through clear water to your goal."

Isn't it nice to learn that people think in that way about our \$4,000,000-\$8,000,000 engagement? The thing he proposes is done every month in other cities. Why not in Pittsburgh?

Let us consider what these new funds will do. In the case of Carnegie Tech, when the \$4,000,000 to be raised here brings the New York gift of \$8,000,000, this school will acquire an additional endowment of \$12,000,000, yielding a new income normally of \$600,000, practically all of which will be spent from year to year in the Pittsburgh district. In the case of the Carnegie Institute, all gifts of money, either directly or by bequest, will enable the trustees to enlarge the foundations of the world beautiful, as it acts on the eyes and minds of the people of this community.

Here is the formula for making a will:

I hereby bequeath to the Carnegie Institute, in the City of Pittsburgh \$.....

I hereby bequeath to the Carnegie Institute of Technology, in the City of Pittsburgh \$.....

In the meantime, more Carnegie Tech-graduate soldiers are bringing their bonuses—in part—to swell the 1946 Endowment Fund of \$4,000,000 which is to bring automatically \$8,000,000 out of a clear sky. This month we report a gift of \$500 out of his bonus from graduate Arthur W. Einstein. Mr. Einstein is living happily at Youngstown, Ohio. He remembers with characteristic elation his years of study at Carnegie Tech, and his first thought upon receiving this money was to contribute his part to this important fund. His donation of \$500 at once takes on a value of \$1,500, plus the interest earned between now and 1946.

The Tech Night Student Council have just sent a check for \$600 to this fund, their offering becoming immediately worth \$1,800. The Day Student Council have collected and sent in a gift of \$208.61, which becomes \$625.83 through this alluring system of multiplication.

And Edward E. McDonald, a student who works by day and studies by night, makes another contribution of \$25 to the Endowment Fund, his check being worth \$75 in the final settlement.

Not forgetting the Carnegie Institute, an anonymous gift of \$557.96 has come to hand, to be used in the work of exploration.

The addition of these sums to the total amount of \$2,185,739.71, reported in the Garden of Gold in November, brings the grand total of gifts recorded in the CARNEGIE MAGAZINE since its inauguration to \$2,187,631.28.

## PAINTINGS BY DOD PROCTER

BY JOHN O'CONNOR JR.

*Assistant Director of Fine Arts, Carnegie Institute*



ONE of the achievements of the Carnegie International has been the introduction of new artists to the American public. The list of such painters is a long and imposing one. Naturally, most of them are

European, for there are many other exhibitions in the United States in which American artists may make their first important appearances.

In the 1924 International an English artist, Dod Procter, made her initial bow to the United States, and her painting "Brother and Sister" was acclaimed as a distinct and unusual contribution to the English section. In the 1926 International her canvas "Back Bedroom" won an honorable mention, and in 1928 her "Portrait of a Girl" was given first honorable mention. The painting "In the Kitchen" in the recent International was very favorably received. A number of her canvases have found their way into private collections in Pittsburgh.

It is particularly appropriate, therefore, in view of the part that the Carnegie Institute has played in the artistic career of Mrs. Procter, that it should be the first public gallery in the United States to present a one-man exhibition of her work. The exhibition opened on December 10 and will continue through January 17.

Beginning her art studies at the age of fifteen, Dod Procter later became a pupil of Stanhope Forbes at Newlyn, Cornwall. While there, she married a fellow student, Ernest Procter, an Eng-

lish artist, whose untimely death occurred in 1935. After their marriage she and Mr. Procter went to Paris, where they studied for a time, and then returning to England, they opened an art school at Newlyn in conjunction with Harold Harvey. In 1921, Mr. and Mrs. Procter accepted the invitation of the Honorable Ling Ching Tsong to decorate the Kokine Palace in Rangoon, Burma. In this work they were assisted by a group of Burmese, Chinese, and Indian artists and craftsmen. They had large surfaces with which to deal, and the singular experience had a marked effect on their work. There is a quietude and a repose about many of Mrs. Procter's canvases, which suggests Eastern rather than Western influences. The painting entitled "Burmese Dancing Girl," which was in the 1928 International, belongs to this adventure.



BREAKFAST IN THE GARDEN

Mrs. Procter's first important success in England came in 1925, when her painting "The Model" appeared in the Royal Academy exhibition for that year. The following year a study of a sleeping girl, entitled "Morning," was entered in the same exhibition and was instantly saluted by the public. It was purchased by the Daily Mail and presented to the nation. Mrs. Procter was made an associate of the Royal Academy in 1934. She is now represented by three canvases in the Tate Gallery and in numerous other British museums.

Most of the paintings by Mrs. Procter which have appeared in Carnegie Internationals have been figure pieces, in which her chief interest was plastic form and design. Two notable examples of these are in the present exhibition. The one is "Portrait of a Girl," which is being shown through the courtesy of Walter May, and the other "In the Garden," which is lent by Mrs. Charles W. Dahlinger. In both, the poses are unique, and great solidity of form is achieved. "In the Garden" is an excellent study of a young child, and it is interesting to note how the artist has integrated the design of the figure and the background. This canvas and others—such as "Betty," "Child's Head," and "Standing Nude"—are examples of Mrs. Procter's understanding and sympathetic treatment in the portrayal of children. There is a delightful whim-

sical quality in her painting of young people that is reminiscent of Frank Benson. Dod Procter is an equally successful portrayer of young womanhood; and her canvas "A Baby" projects an authentic and realistic interpretation of infancy—an age that has invariably been found to be a difficult task by the few artists who have attempted its delineation.

Her figure studies, such as "Girl in a Chair," "Eileen," "Nude," "Indolence," "The Sleeping Girl," and "The Orchard," predominate in the exhibition, but there are a number of canvases of still life and flowers. With a lacquer red tray, a few pieces of china, some silver, and a chair she organizes an intriguing still life—"Tea for Two." The flower pieces prove that Dod Procter is by no means limited to a silvery gray palette but that she can achieve pleasing harmonies with pink, blue, red, green, and white. In the color scheme of the painting "Glass"—a study of a few pieces of Venetian ware—

she secures exquisite tonal relations, and the result is as delicate and charming as the glass she pictures.

Dod Procter, as her paintings demonstrate, is an artist with a thorough academic training at her command. Her draftsmanship is exact and skillful. She secures sculptured form with great ease. She has imagination. Her work is fresh, alive, and pleasant. Fortunately, she is not satisfied with these very desirable



INDOLENCE



## MODERN ART IN NEW YORK

[From *The Literary Digest*]



IN THE GARDEN

Lent by Mrs. Charles W. Dahlinger

and necessary qualities. She adds to them a novel approach and a healthy modernism. She makes use of unusual color schemes, and she imprints on all her work a very personal idiom. As Henry McBride of the *New York Sun* pointed out, she plans her work boldly and clearly, and she knows definitely what she wishes to do—so well, that there is not much excitement in her manner of painting. But Dod Procter possesses such technical proficiency, and moves so serenely and unostentatiously in her work that difficult accomplishments are part of her ordinary repertory.

### STRONG MEN AND WEAK

A great man settles things; a small one nibbles away at petty reforms.

—ANDREW CARNEGIE

### POWER OF KNOWLEDGE

Knowledge will forever govern ignorance; and a people who mean to be their own governors must arm themselves with the power which knowledge gives.

—JAMES MADISON

THE Marx Brothers of the art world are displayed, in all their unrestrained glory, in an exhibition of Fantastic Art, Dada and Surréalism at the Museum of Modern Art in New York this week.

Many visitors, to whom Surréalism is just another ism, and Dada has always been the first word bumbled by an infant, were bewildered enough by the 700-odd paintings and objects that abound throughout the Museum's four floors.

But they felt their last grip on sanity slipping when they discovered two old friends and stand-bys included with the zanies of brush and canvas—Walt Disney, "Mickey Mouse's" mentor, and Rube Goldberg creator of the incredible comic-strip scientist, "Prof. Lucifer Gorgonzola Butts, A. K."

Other eye-popping items:

A fur-lined and covered teacup, saucer and spoon, lent by the artist, Meret Oppenheim.

Man Ray's (French photographer and painter) nine-foot-wide, two-foot-high canvas of a well-rouged mouth floating in a cloudy sky. The same artist's painting "Eye," a human sight organ in which the iris is a mass of clouds and blue sky, caused as much disturbance.

An exhibition of this type is always easy prey for the practical joker. A similar show in Paris several years ago exhibited a shovel, submitted by a well-known but discontented artist as an example of perfect symmetry.

The Museum of Modern Art runs less chance of being duped. The Director, Alfred H. Barr, Jr., an authority on the schools of art that are akin to Gertrude Stein's writing, selected only accredited objects with a knowledge that forestalled pranksters.

[Mr. Barr has defined "modern" painting as a combination of the savage, the infant, and the lunatic. No one could improve upon that.]

## THE GOAL FOR PITTSBURGH COAL

*Objectives Pursued by the Coal Research Laboratory of the Carnegie Institute of Technology*

BY WILLARD N. JAMES

*Manager News Bureau, Carnegie Institute of Technology*

**B**ECAUSE bituminous coal exists in the United States in such abundance and is therefore cheap, comparatively little scientific study has been devoted to its utilization. Nature has given man this valuable material in vast quantities, and man has used it almost as he has found it, giving little thought to ways in which it might be more effectively consumed. There is still too much truth in the facetious definition of coal as a material which is good to burn and to throw at the cat in the alley.

In Europe, where the reserves of coal are not as extensive as they are in the United States, considerable scientific effort has been expended in finding out more about coal, its chemical composition, how better to use it. Scientific interest in coal has been heightened, especially in Germany and England, because in these countries the deficiency of petroleum is being made up by motor spirits produced from coal.

Foremost among the groups in America which are undertaking a concerted attack on this mineral is the Coal Research Laboratory at the Carnegie Institute of Technology, located appropriately in the heart of the most valuable coal bed in the country. On December 3 the Laboratory had as its guests a group of a hundred men drawn from the coal, steel, and railroad companies, the industries most vitally concerned with coal consumption, and to them it reported, in three papers, the results of some of the fundamental scientific studies that have been made in the Laboratory.

This meeting marked the sixth anniversary of this unique research organi-

zation. Founded in 1930 by Dr. Thomas S. Baker, then president and now president emeritus of the Carnegie Institute of Technology, the Laboratory was a logical outgrowth of the interest that the institution had shown in coal. In 1926 Dr. Baker had organized the first international conference on bituminous coal which attracted to Pittsburgh leading fuel technologists from all parts of the world for an exchange of knowledge on coal. This was the first attempt made to summarize the results of studies in soft coal that had been made by laboratories throughout the world. So successful was the idea that a second international meeting was held in 1928 at which further studies on coal were reported. The published proceedings of these meetings, and of the third which was held in 1931, are considered standard reference works on coal and the many by-products derived from it. These volumes may be found in libraries throughout the world.

Following the second of these conferences in Pittsburgh, Dr. Baker conceived the idea that the Carnegie Institute of Technology might take a more active part in solving some of the problems of the coal industry by organizing a research group of its own. With the hope that some of the larger coal-consuming companies might be interested in such a program, Dr. Baker approached Mr. Myron C. Taylor, chairman of the board of the United States Steel Corporation, who approved the idea and not only assured Dr. Baker of the cooperation of the Steel Corporation but also offered his aid in obtaining support from other industrial concerns using coal.

With this encouragement Dr. Baker approached the Buhl Foundation in Pittsburgh. The outcome was that in 1930 he was able to announce that \$425,000 had been promised the Carnegie Institute of Technology for a five-year program of research on soft coal. Besides the Buhl Foundation, which made the largest contribution, and the Steel Corporation, support for the Laboratory was received from the General Electric Company, the Koppers Company, the New York Edison Company, the Standard Oil Company of New Jersey, and the Westinghouse Electric and Manufacturing Company. In addition to the original grant, the Carnegie Institute of Technology has also contributed to the financial support of the research organization.

Dr. H. H. Lowry, of the Bell Telephone Laboratories, was selected as director of the Laboratory, and the work of securing a staff got under way. At a meeting of representatives of the sponsors, in June, 1930, it was decided that the main study for the Laboratory should be "The Mechanism of the Thermal Decomposition of Coal," a fundamental scientific problem of highest importance to all consumers of coal. Stated simply, the problem was to find out, in terms of chemistry and physics, what happens to coal when it is heated. Since late in 1930 when work was begun, the Laboratory has devoted itself exclusively to the many phases of the basic problem rather than to the immediate needs of a particular company. The guiding theory has been that industry can make the best use of coal only when it has a complete scientific understanding of it.

Actually very little is known about what happens to coal when it is subjected to heat. Coal is such a complex substance and occurs in such a variety of forms that it is often impossible to compare the work of one scientist with that of another if they have used two different coals for their experiments. For this reason it has been impossible to correlate the results of studies made

on coal in different laboratories. But in the Coal Research Laboratory, all the scientists use samples of the same coal for their various investigations, and thus they are able to compare their results with one another directly. The staff has found that this scientific teamwork pays dividends in increased productivity.

By correlating the results secured by various workers using the same material it has been possible to develop theories to explain the structure and behavior of coal. At the morning and afternoon sessions of the meeting on December 3 some of these theories were explained and discussed.

The work which the Laboratory has done on carbonization of coal was explained by William B. Warren, one of the research workers. He pointed out how the experiments which have been conducted in the Laboratory may lead to greater efficiency and economy in the production of coke. Following the discussion of Mr. Warren's paper by several fuel technologists, a paper on the combustion of solid fuel was presented by M. A. Mayers. This paper summarized the work done both in the Coal Research Laboratory and elsewhere on the analysis of the highly complicated process involved in burning coal and coke, and described some of the experimental work on the relative importance of the physical and chemical factors which determine the behavior of fuel burned on a grate or in suspension. The paper and the discussion following showed how continuation of research on combustion may lead to results of considerable practical importance.

At the afternoon session, Dr. H. C. Howard presented the experimental evidence secured in the Coal Research Laboratory which shows that coal is built up of units of structure much in the same way as cellulose, lignin, rubber, bakelite, and the many artificial resins recently developed. He pointed out that many of the products obtained in the study of the chemistry of bitumin-

ous coal may have commercial value in such diverse fields as motor fuels, agriculture, tanning, ceramics, plastics, and industrial chemistry.

Dr. C. M. A. Srine, Vice President in Charge of Research, E. I. du Pont de Nemours & Company, was a guest speaker on the general subject of the value of fundamental research to industry and concluded the technical sessions with high praise for the plan and accomplishments of the Coal Research Laboratory. He stated that fundamental research always paid large dividends if properly conceived and if continued over a period of five, ten, or fifteen years; that such research should be carried on in universities and foundations, or by those corporate businesses which had the financial backing to reduce to practice the ideas developed in the laboratory. He told the audience that the coal industry could make no investment which would return larger dividends than might be expected to come from support of fundamental research such as had been described in the three papers by the members of the Coal Research Laboratory.

The meeting on December 3 in a sense marked a report of the Laboratory to the public. While members of the staff have reported frequently at scientific meetings, and forty-three papers have been published in the technical press, this was the first time that the studies were reported before a non-technical group. The Laboratory, through careful economic handling, has been in existence already one year longer than the original grant provided. New funds are needed to insure its future. To Dr. Baker, who has recovered from the illness which forced his resignation as head of Carnegie Tech, was given by the trustees the assignment of chairman of a committee to raise additional funds for the Laboratory.

To celebrate the sixth anniversary of the Laboratory and to emphasize the need for its continuance, Dr. Baker gave a dinner in honor of Mr. Taylor on the evening of December 3, attended by a

large party from the Steel Corporation, representatives of the other contributing companies, and a distinguished list of guests.

At the dinner the case for coal research was very effectively stated by Dr. Baker as follows:

"Why should Pittsburgh have a great establishment for the study of coal? The Pittsburgh coal seam is the most valuable single mineral deposit yet known to man. To December 31, 1934, about four and a half billion tons of coal had been mined with a value at the mine of more than seven billion dollars. According to calculations that have been made, there are at least sixteen billion tons of recoverable Pittsburgh coal still in the ground. We are justified in assuming that these deposits of coal now underground will bring not less than \$2 per ton, and possibly much more. At that price the Pittsburgh bed will ultimately yield, in addition to the seven billion dollars it has already yielded, at least thirty-two billion dollars more, or thirty-nine billion dollars altogether, or even more than that. This estimate is based on the assumption that no discoveries will be made that will enhance the value of coal as raw material for industry. This is an untenable assumption as the purpose of scientists in studying coal is to increase its value. These figures appear almost unbelievably large, but still they must be multiplied two or three times to obtain the cost to the consumer; and the coal traffic will bring to the railroads that serve this district a sum equal to or greater than any amount mentioned above.

"Do we Pittsburghers realize the extent of our wealth? Do we cherish our coal as we should? I use the word 'cherish' in its original meaning of holding dear, appreciating, taking care of, trying to improve. To change languages for a moment, the Germans have a word which, translated literally, means to 'ennoble' and they speak of 'ennobling' coal. This means to get more out of coal than is possible through

ordinary combustion. This is the function of coal research. I must confess that I hesitate to use this word 'research,' because so many sins have been committed in its name. I am almost prepared to substitute for the word 'research,' business intelligence, when I see what science has accomplished for the companies that are represented at this table—the princely scientific establishments of the Mellon concerns, represented by Mr. Hunt and Dr. Foote; and of the Du Pont de Nemours Company, the General Electric Company, and the Standard Oil Company of New Jersey, represented by our speakers, Dr. Stine, Frank Howard, and A. W. Hull. Unfortunately, the coal industry has had almost no help from science. Suppose that Mr. Taylor's Coal Research Laboratory should add one cent per ton (an inconceivably small increment) to the value of the sixteen billion tons of recoverable coal in our district—it would have added a vast sum to the wealth of the community. We shall do something much larger, if we can permit Dr. Lowry to continue on his search after the higher and deeper mysteries of coal."

During his address Dr. Baker read several messages of congratulation from scientists in important laboratories where coal is being studied. Many of these scientists have visited the Laboratory and have seen the work at first hand. Typical of the greetings is this cablegram from Heidelberg from Germany's noted scientist Dr. Friedrich Bergius, Nobel Prize winner in 1931 and inventor of a process for the liquefaction of coal, who visited the Laboratory in September:

"Coal Research Laboratory's achievements strongly impressed me during my visit. Continuing line of exact quantitative study will result in increased knowledge of chemical structure and thereby new chemical uses for coal. Congratulations and greetings to all those who since the first Coal Conference gave their efforts and friendly assistance to the study of Pittsburgh's black treasures."

Mr. Taylor in his address praised the work of the Laboratory and expressed the opinion that the work should be continued. He stated that the Steel Corporation had already made an appropriation for the next three years for its operation. In speaking of the work of the Laboratory, Mr. Taylor said:

"I am highly gratified to be associated with the Laboratory as one of its first members. If Dr. Baker was willing to give his aid in finding new uses for coal, it was our duty to support it. There was an element of self-interest in our offer of assistance to Dr. Baker."

Assurance of continued financial support has also been received from several of the original sponsors, as well as from some of the leading coal companies and coal-carrying railroads. Thus business has demonstrated again its faith in fundamental research, and the Carnegie Institute of Technology will continue as a leader in scientific investigations of coal and the products derived from it.

## FREE LECTURES

[Illustrated]

### MUSEUM

#### DECEMBER

- 20—"The Southern Crossways," by Deane Dickason. 2:15 P.M. in Lecture Hall.
- 27—"A Botanist in Sunny Florida," by Dr. O. E. Jennings. 2:15 P.M. in Lecture Hall.

#### JANUARY

- 3—"The Gay and Magnificent Argentine," by Major James C. Sawders. 2:15 P.M. in Lecture Hall.
- 10—"Siam and Java—Oriental Wonderland," by Branson de Cou. 2:15 P.M. in Lecture Hall.
- 17—"Africans Are People," by Jim Wilson. 2:15 P.M. in Lecture Hall.

### THE NEED FOR THINKERS

The presence of highly cultivated and vigorous minds is the most popular aid to popular education. A class of strong thinkers is the palladium of democracy. They are the natural enemies of ostentation and aggressive wealth. The vastest aggregate of average intelligence cannot supply their place.

—FRANCIS PARKMAN



## A REMBRANDT GIFT

THE CARNEGIE INSTITUTE has received as a gift a drawing by Rembrandt, entitled "Ecce Homo," from Kenneth Seaver. A prominent industrialist of Pittsburgh, Mr. Seaver has for a long time followed his taste as a collector of prints and drawings. Over a period of years he has evinced a keen interest in the print collection of the Institute, and on a number of occasions he has made generous gifts from his collections to the Department of Fine Arts, notably, twenty-three lithographs by Eugene Isabey and twenty-two by R. P. Bonington in 1924, and one hundred and three engravings by Claude Mellan in 1926.

The drawing by Rembrandt is nine and three-quarters inches in height by seven and one-quarter inches in width. It is done with reed pen and ink, and is in excellent condition. It was reproduced as plate forty-eight in volume I of "Drawings of the Old Masters in the Albertina and Other Collections," edited by Josef Meder and J. Schönbruner.



ECCE HOMO  
Drawing, Pen and Ink  
REMBRANDT (1606-69)

Recently it was illustrated as plate 470 in volume II of "Rembrandt Drawings" by W. R. Valentiner. It has at various times been in the J. W. Böhm, Artaria, and Goldschmidt collections. In the opinion of Dr. Gustav Falck and W. R. Valentiner it is an original drawing by Rembrandt, and Dr. Valentiner says it was done about 1645.

The drawing shows Christ as the most despised and rejected of men being presented by the high priest to the people. The scene is the upper shelf of a portico, high above the heads of the crowd. The architecture is suggested in sketchy outline, which tends to concentrate the interest on the people who crowd the porch. The high priest, who is elaborately dressed in contrast to the figure of Christ, holds a long rod in one hand, and the other hand is slightly raised as though calling the assembled multitude to order. Christ, who stands to the side and a little to the rear of the high priest, has a long robe thrown over his shoulders, and is crowned with thorns. His hands are bound crosswise in front of him. There are many points of similarity between the drawing and the etching "Christ Presented to the People," which was done by Rembrandt in 1655. The "Ecce Homo" may well have served as one of the preliminary studies for the etching. In the drawing, the view is from the side of the porch, while in the etching it is from the front. The technique of the drawing is simple and direct; the etching has each detail worked out with minute skill.

The very sketchiness of the drawing demonstrates Rembrandt's ability to convey in a few lines his mental concept of one of the most dramatic incidents of sacred history. With a few strokes of the pen, he erects a structure, peoples it with characters—each with individuality—suggests the unseen audience; and more than that, with the utmost simplicity he arranges the figures in the scene to suggest the tragedy and emotion of what is passing on this memorable occasion.



## "THE PLAY'S THE THING"

*A Review of Leo Tolstoi's "Redemption"*

BY HAROLD GEOGHEGAN

*Professor of the History of Art at the Carnegie Institute of Technology*



TOLSTOI undoubtedly wrote "Redemption" as a protest against the divorce laws of the Russia of his day, perhaps even against the institution of marriage itself. He meant to show the hopeless struggle of a

number of innocent people in the toils of an unjust law—victims of circumstances over which they can have no control. As a piece of propaganda, the play is singularly ineffective. Irresolute, flighty, and unbalanced characters such as Fedya and Lisa are born to be dupes no matter how sane the laws of a country may be. It is hardly good pleading to take as the victims of the law two such abnormal people who both actively contribute to their own misfortunes.

But, though "Redemption" may have lost any value it ever had as propaganda, it still remains extraordinarily interesting and vivid as a play. Tolstoi has a way of making these irrational people of his very real. They do the most unlikely things, things which seem totally out of keeping with their characters, and yet we believe in them and find them sympathetic. Fedya and Lisa would be uncomfortable people to have around the house, but they certainly are possessed of that "charme slave"—Slavonic—that the French used to talk about so much. Nor is "Redemption" a well-constructed play. It strays about hither and thither, and some of the theatrical tricks it uses are

naïve to a degree. For instance, there is the scene in the second act in which Fedya tells a friend a lengthy story of his life—which the audience knows already—in order to be overheard by the ruffian who denounces him to the police.

Aristotle held that tragedy should purge with pity and terror. Perhaps it is this feeling of intense, brooding pity that permeates "Redemption"—and indeed all the works of Tolstoi—and makes it still live in spite of inconsistencies of motivation and awkwardness of workmanship.

Briefly, the plot of the play is this. Fedya has forsaken his wife Lisa, and in consequence her mother tries to make her agree to a divorce. Lisa still loves her husband and sends an ex-suitor of hers, Victor Karenin, to remonstrate with him. Fedya, who now spends his time with his favorite gypsies—and more especially with the gypsy girl Masha—on a diet of alcohol and music, refuses to return. Later Lisa discovers that she loves, or thinks she loves, the faithful Victor, who is again dispatched to Fedya to ask him to arrange things so that she may obtain a divorce. These proposed arrangements disgust Fedya so he determines to kill himself. But his courage fails and, at the suggestion of Masha, he disappears, after arranging a fictitious death by drowning. A body is found that Lisa supposedly recognizes as his. She marries Victor, but later, owing to a conversation overheard between Fedya and a friend, Victor and Lisa are arrested, tried for bigamy, and convicted. Fedya, making the only possible amends, shoots himself.

As in most of Tolstoi's novels and plays, much of the material in "Re-

demption" is life as he lived it. We can easily see this from his admittedly autobiographical work—no one ever confessed with more gusto than Tolstoi—and in the curious and unpleasant journals of the Countess Tolstoi. But few writers are less objective than the great Russian, and it is perhaps just this use of thinly disguised personal experience that gives the play its stamp of truth.

The performance of "Redemption" at the Little Theater was under the direction of E. W. Hickman, whom it is a pleasure to have back with us once more after a year's leave of absence. We have grown to expect smooth, sound performances from Mr. Hickman, and we have not yet been disappointed. The tempo of the play seemed to me exactly right, and the suggestion of Russian atmosphere convincing to one who, like myself, knows nothing about it. Some excellent individual performances, I imagine, owed as much to the director as to the player.

Lloyd Weninger supplied handsome backgrounds for the twelve scenes, which were changed with a celerity that could hardly have been bettered by the use of a revolving stage. The most spectacular of these settings was that described on the program as the gypsies' home, a sumptuous arrange-

ment of tall black velvet curtains and pendant colored lamps. This was presumably meant to be the visualization of Fedya's alcoholic imagination rather than the actual home of Masha and her disagreeable parents.

Instead of costuming "Redemption" in modern dress as is generally done, Elizabeth Schrader chose the elegant styles of the 1890s, and so was able to utilize a valuable collection of costumes of the period given to the Department of Drama recently by a generous anonymous donor.

Unfortunately, I was unable to see the performance of the second cast, so that I can only report on that of the opening night. The two principal parts, those of Fedya and Lisa, were intelligently played. The Fedya suggested well the shiftless, moody, and weakly-kind hero—if hero he can be called—of Tolstoi's imagining, and he looked sufficiently Byronic. In the more dramatic moments a little more fire would not have hurt. The actress who played the part of Lisa gave an interesting performance. Her uncompleted gestures and muted speech added much to the part and showed a real understanding of the character of the inhibited, tortured woman of the first act. The part of the worthy Victor is a thoroughly ungrateful one. In spite of his goodness he is slightly ridiculous. Con-



SCENE FROM TOLSTOI'S "REDEMPTION"—STUDENT PLAYERS

LEON KROLL AND  
HIS PAINTING

[From the Pittsburgh Press]

sidering the difficulties, the part was creditably played. Of the lesser parts that of the old Prince Abrezkov was played with dignity. The pessimistic Ivan Petrovich was as gloomy as one could wish, and amusing too, though perhaps Tolstoi did not intend the part for a comic one. Karenin's mundane mother, who simply could not help speaking French, was entertaining; and there was a spirited little sketch of Lisa's younger sister in the first scene.

The singing of the gypsy choir in the second scene was very effective—perhaps too effective. At least, there seemed to me to be a little too much of it. It was more of a musical interlude than a necessary sequence in the play. However, the Russian songs were well sung and well directed.

Why, I wonder, was it found necessary to rechristen the play? Tolstoi called it "The Living Corpse." Why "Redemption"? Who was redeemed? Was it Fedya, by a bullet in the head?

Inconsistencies in Russian nomenclature will apparently always exist. Some names are given their closest English equivalent while others are left as they stand in Russian. If we can bear Ivan, which never becomes John, why can we not endure Feodor instead of Theodore—especially when his pet name is Fedya. We like nicknames to begin at least with the same letter as their owners' given names.

## CARNEGIE CENTENARY IN HOLLAND

At the Hague Palace of Peace Celebration of Carnegie's 100th Birthday it was stated that Mr. Carnegie established in his lifetime 2811 public libraries and donated 7689 organs to churches.

## THE BASIS OF CIVILIZATION

The early New England settler insisted upon a program of education—this with a religious sanction. Later Jefferson insisted upon a program of education with a political sanction. This explains the creation and support of the state universities as a cap sheaf on a program of public education. Following the Civil War came recognition of education with an economic sanction. Technical schools flourished. Gradually, the church, the state, and industry have thus come to depend upon the school.

—WALTER A. JESSUP

THE mystery of the reclining man, or what did Leon Kroll mean when he painted the man prone upon the ground in his prize-winning picture at the International? was answered yesterday.

Cornered at Carnegie Institute, where he appeared for a few minutes as he passed through Pittsburgh by air line, the New York artist was asked:

"What is your picture all about? Everybody in Pittsburgh has been wondering why the man is lying on the ground."

"So am I," Mr. Kroll unexpectedly replied, with a broad grin.

"You see," he continued, "I compose a painting in an abstract way, fit the figures in, and later find a reason and a title for the picture. Any explanation given by the public later on suits me all right."

"That painting was sketched around Cape Anne where there were a lot of men who worked in quarries. But they didn't have much work, so they used to lie around. Everything in the landscape is changed, of course. The road in the picture was a double paved highway, which I didn't like—so I changed it to a dirt road."

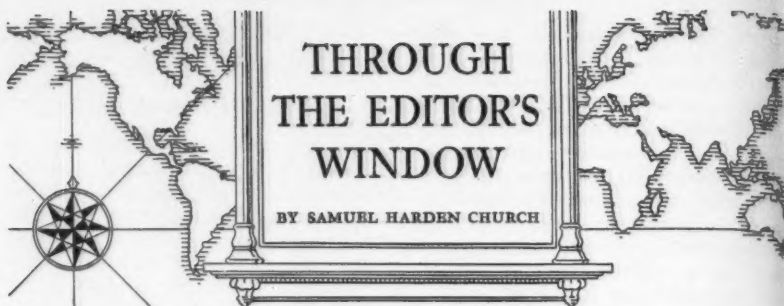
"What do I think of the International? I think it is the most important exhibition in the world. I think Homer Saint-Gaudens, the director of the Fine Arts Department, is doing a swell job, not because I won a prize, but because I was on the jury here once, and I know how they run these shows."

"There are only two regular international art shows held in the world today, the Carnegie show in Pittsburgh, and one in Venice. The one here is much more comprehensive."

## PITTSBURGH IN PROPHECY

This town must be a place of manufactory, the greatest perhaps in the world.

—JUDGE BRACKENRIDGE (1786)



PUBLIC OPINION—AT HOME  
AND ABROAD

**I**N the British House of Commons the other day, in answer to an anxious inquiry concerning defensive measures against an airplane attack on England, a member of the Cabinet stated that the government was manufacturing two million gas masks each month and would continue to acquire this equipment at that rate until every man, woman, and child in the kingdom was provided with this essential but barbarous device. In this incident the world beholds the state of mind of the harassed people of Europe. So imminent is the feeling of war that there is not a family on that continent who dares go to bed at night without having its allotment of gas masks close at hand in order to prevent asphyxiation by the evil birds of darkness before morning.

It is beyond question that the rise of the dictators has brought this epoch of terror upon the people of Europe. At the close of the World War there was a passion for peace that throbbled everywhere in the great heart of humanity. Then came the dictators. But dictatorship rests on force, and it is almost an axiom that force at home can be exercised only by the inculcation of the fear of force from abroad. But there was no purpose of force from abroad, and in order to insure their power the dictators insidiously cultivated among their abject populations a mentality of suspicion and hatred against their neigh-

bors. The grim visage of war, the flow of provocative words, the mailed fist, the drawn sword, the boast of swelling armaments, and the constant threat of attack—this is the mind's picture of each dictator whenever we see him or hear him. The war psychology is built upon an irresistible method of propaganda. Little boys are made to carry wooden guns, and the whole nation is made to step to the music of fife and drum. They are told that the interests of the fatherland are suffering from the aggressive rivalries of other communities. The crush of population is bringing starvation upon all. Nothing but war will relieve the situation. They must destroy everything and kill everybody beyond their own boundaries. In this manner the dictators maintain their usurped offices, and in preparing to slaughter the youthful chivalry of Europe they are able to postpone their own downfall—not permanently, as they believe, but only until their own beaten and dismayed followers turn upon them and rend them.

And in America! There is a peace here that is based upon the mind. In his last public utterance Zaharoff, the arms-maker, said this: "Peace is a psychological condition. Let enough people talk peace, think peace, and dream peace, and there will be peace on the earth." All of that is done here. We have no imaginary incentives to war or obstacles to peace. Our young men know very little, and most of them nothing, about tactics and



strategy. Our country is adequately armed at all times against attack, but the peace that passeth understanding fills the hearts of all our people.

Against the war menace of the tyrants of Europe stands one great democracy, the kingdom of Great Britain. Her statesmen are men of education, morality, and religion. They believe that righteousness exalteth a nation. They are using the whole influence of their country to hold fast the dogs of war. And there is but one source of power that can overthrow their plea for peace—the dictators.

We are speaking of public opinion. On this side of the Atlantic, where men love their neighbors, we all work for the creation of more national wealth; and after work comes tranquility of mind, and wholesome play, and restful sleep o' nights. Across that great water, where men hate their neighbors, they all work in a waste of substance for destructive armaments; they are too starved for play, and no one of them can go to sleep without his gas mask.

If there were no dictators there, things would be different. There would be no war. If these men would continue to live in power, let them cease from the planning of international murder, and show themselves to be constructive statesmen worthy of historic immortality by the organization of a federated Europe, with one imperial parliament and a local legislature for each community. Then shall we have peace.

#### KING DAVID OFFENDETH THE LORD

[From the Bible II Samuel 11]

AND it came to pass, after the year was expired, at the time when kings go forth to battle, that David sent Joab, and his servants with him, and all Israel; and they destroyed the children of Ammon, and besieged Rabbah. But David tarried still at Jerusalem.

And it came to pass in an evening-tide, that David arose from off his bed,

and walked upon the roof of the king's house; and from the roof he saw a woman washing herself; and the woman was very beautiful to look upon. And David sent and enquired after the woman. And one said, "Is not this Bathsheba, the daughter of Eliam, the wife of Uriah the Hittite?" And David sent messengers, and took her . . . and she returned unto her house. . . .

And David sent to Joab, saying, "Send me Uriah the Hittite." And Joab sent Uriah to David. And when Uriah was come unto him, David demanded of him how Joab did, and how the people did, and how the war prospered. And David said to Uriah, "Go down to thy house, and wash thy feet." And Uriah departed out of the king's house, and there followed him a mess of meat from the king.

But Uriah slept at the door of the king's house with all the servants of his lord, and went not down to his house. . . .

And it came to pass in the morning, that David wrote a letter to Joab, and sent it by the hand of Uriah. And he wrote in the letter, "Set ye Uriah in the forefront of the hottest battle, and retire ye from him, that he may be smitten, and die." And it came to pass, when Joab observed the city, that he assigned Uriah unto a place where he knew that valiant men were. And the men of the city went out, and fought with Joab; and there fell some of the people of the servants of David; and Uriah the Hittite died also. . . .

And when the wife of Uriah heard that Uriah her husband was dead, she mourned for her husband. And when the mourning was past, David sent and fetched her to his house, and she became his wife, and bare him a son. But the thing that David had done displeased the Lord.

[Now there was at that time in Jerusalem a great prophet, Nathan, who was to Israel as the Archbishop of Canterbury is to England.]

And the Lord sent Nathan unto David. And he came unto him, and

said unto him: "There were two men in one city; the one rich, and the other poor. The rich man had exceeding many flocks and herds: but the poor man had nothing save one little ewe lamb, which he had bought and nourished up. . . . And there came a traveler unto the rich man, and he spared to take of his own flock, and of his own herd, to dress for the wayfaring man that was come unto him; but took the poor man's lamb, and dressed it for the man that was come to him."

And David's anger was greatly kindled against the man; and he said to Nathan, "As the Lord liveth, the man that hath done this thing shall surely die: and he shall restore the lamb fourfold, because he did this thing, and because he had no pity."

And Nathan said to David, "Thou art the man! Thus saith the Lord God of Israel: 'I anointed thee king over Israel, and I gave thee thy master's house, and gave thee the house of Israel and of Judah; and if that had been too little, I would moreover have given unto thee such and such things. Wherefore hast thou despised the commandment of the Lord to do evil in his sight? Thou hast killed Uriah the Hittite with the sword, and hast taken his wife to be thy wife, and hast slain him with the sword of the children of Ammon. Now therefore the sword shall never depart from thine house; because thou hast despised me, and hast taken the wife of Uriah the Hittite to be thy wife.'"

And David said unto Nathan, "I have sinned against the Lord." And Nathan said unto David, "The Lord also hath put away thy sin; thou shalt not die. Howbeit, because by this deed thou hast given great occasion to the enemies of the Lord to blaspheme, the child also that is born unto thee shall surely die." . . . And it came to pass on the seventh day, that the child died. . . . And David comforted Bathsheba his wife, and she bare a son, and he called his name Solomon: and the Lord loved him.

## CARNEGIE INSTITUTE

SAMUEL HARDEN CHURCH, President

GEORGE F. SHEERS, Auditor  
J. C. JEFFRIES, Assistant Auditor  
WILLIAM A. MORTEN, Assistant Treasurer  
MINNIE C. RANKIN, President's Secretary

### DEPARTMENT OF FINE ARTS

HOMER SAINT-GAUDENS, Director  
JOHN O'CONNOR JR., Assistant Director  
GUILLAUME LEROLLE, European Representative  
ANNE K. STOLZENBACH, Secretary  
MARGARET M. LEE, Director of Educational Work

### CARNEGIE MUSEUM

ANDREY AVINOFF, Director  
STANLEY T. BROOKS, Curator of Recent Invertebrates  
ARTHUR W. HENN, Curator of Ichthyology  
O. E. JENNINGS, Curator of Botany and Director of Public Education  
HUGO KAHLE, Curator of Entomology  
M. GRAHAM NETTING, Curator of Herpetology  
SYDNEY PRENTICE, Draftsman  
R. H. SANBORN, Chief Preparator in Zoology  
W. E. CLYDE TODD, Curator of Ornithology  
I. P. TOLMACHOFF, Curator of Invertebrate Paleontology

### CARNEGIE MUSIC HALL

MARSHALL BIDWELL, Organist and Director of Music  
ROY B. AMBROSE, Manager

### CARNEGIE LIBRARY

RALPH MUNN, Director  
ADALINE BERNSTEIN, Head of Order Department  
WALLER I. BULLOCK, Adult Lending Department  
MARY E. FOSTER, Schools Department  
ELWOOD H. MCCLELLAND, Technology Librarian  
RUTH D. MCCOLLUGH, Catalogue Department  
CHARLES W. MASON, Readers Counselor  
ARTHUR D. SCOTT, Printing and Binding Department  
ELVA S. SMITH, Boys and Girls Department  
IRENE STEWART, Reference Librarian  
MARTHA V. WIRTH, Executive Secretary

### DEPARTMENT OF BUILDINGS & GROUNDS

ROY B. AMBROSE, Manager

### CARNEGIE INSTITUTE OF TECHNOLOGY

ROBERT ERNEST DOHERTY, President  
WEBSTER N. JONES, Director, College of Engineering  
GLENDINNING KEEBLE, Chairman of Faculty, College of Fine Arts  
CHARLES WATKINS, Director, Margaret Morrison Carnegie College  
R. M. IHRIG, Director, Division of General Studies  
ALAN BRIGHT, Registrar  
RALPH MUNN, Director, Carnegie Library School  
FRANCES H. KELLY, Associate Director

# THE CARNEGIE MAGAZINE

## CARNEGIE INSTITUTE COMMITTEES†

### MUSEUM COMMITTEE

GEORGE H. CLAPP, *Chairman*

MARCUS AARON	AUGUSTUS K. OLIVER
WALTER R. DEMMLER	JAMES C. REA
JAMES H. LOCKHART	FREDERIC SCHAEFER
JAMES R. MACFARLANE	JOHN B. SEMPLE
RICHARD K. MELLON	GEORGE E. SHAW

### FINE ARTS COMMITTEE

GEORGE E. SHAW, *Chairman*

W. S. ARBUTHNOT	MOORHEAD B. HOLLAND
J. FREDERIC BYERS	A. W. MELLON
GEORGE H. CLAPP	FREDERIC SCHAEFER
WILLIAM FREW	CORNELIUS D. SCULLY
HOWARD HEINZ	WILLIAM WATSON SMITH

### INSTITUTE OF TECHNOLOGY COMMITTEE

WILLIAM FREW, *Chairman*

ROBERT GARLAND	JAMES R. MACFARLANE
*J. C. HOBBS	*ROSWELL MILLER
ROY A. HUNT	WILLIAM S. MOORHEAD
*F. B. JEWETT	AUGUSTUS K. OLIVER
JOHN F. LABOON	*ARTHUR HAYS SULZBERGER
FRANK J. LANAHAN	*CHARLES E. WILSON
JAMES H. LOCKHART	WILLIAM P. WITHEROW

(\*Special members)

### AUDITING COMMITTEE

FRANK J. LANAHAN, *Chairman*

WALTER R. DEMMLER P. J. McARDLE

### FINANCE COMMITTEE

A. W. MELLON, *Chairman*

HOWARD HEINZ	JOHN L. PORTER
ROY A. HUNT	WILLIAM WATSON SMITH

### PENSION COMMITTEE

W. S. ARBUTHNOT, *Chairman*

CHARLES ANDERSON	THOMAS J. GALLAGHER
MOORHEAD B. HOLLAND	

### MUSIC HALL COMMITTEE

WILLIAM P. WITHEROW, *Chairman*

W. S. ARBUTHNOT	WILLIAM FREW
THOMAS S. BAKER	JAMES C. REA

## CARNEGIE LIBRARY COMMITTEES†

### LIBRARY COMMITTEE

MARCUS AARON, *Chairman*

JOHN F. CASEY	WILLIAM A. MAGEE
ROBERT GARLAND	WILLIAM S. MOORHEAD

### BUILDINGS AND GROUNDS COMMITTEE

P. J. McARDLE, *Chairman*

CHARLES ANDERSON	JOHN F. CASEY
ARTHUR E. BRAUN	THOMAS J. GALLAGHER

### FINANCE COMMITTEE

A. W. MELLON, *Chairman*

ROY A. HUNT	WILLIAM WATSON SMITH
-------------	----------------------

### AUDITING COMMITTEE

FRANK J. LANAHAN, *Chairman*

WALTER R. DEMMLER P. J. McARDLE

### ADVISORY COMMITTEE

MARCUS AARON	FRANK J. LANAHAN
W. S. ARBUTHNOT	P. J. McARDLE
S. H. CHURCH	A. W. MELLON
GEORGE H. CLAPP	AUGUSTUS K. OLIVER
WILLIAM FREW	JOHN L. PORTER
ROBERT GARLAND	GEORGE E. SHAW
ROY A. HUNT	WILLIAM P. WITHEROW

†The President is ex-officio a member of all Committees.

# THE CARNEGIE MAGAZINE

## BOARD OF TRUSTEES WHO'S WHO

Under the charters the same thirty-six trustees serve both the Carnegie Institute and the Carnegie Institute of Technology, and eighteen of them (starred) are also trustees of the Carnegie Library.

SAMUEL HARDEN CHURCH, *President*  
JOHN L. PORTER, *Vice President*  
AUGUSTUS K. OLIVER, *Secretary*  
ROY A. HUNT, *Treasurer*

\*MARCUS AARON  
*University of Pittsburgh. President Pittsburgh Board of Public Education. Museum, Library, Advisory.*

\*CHARLES ANDERSON  
*City Council. Pension, Buildings and Grounds.*  
WILSON S. ARBUTHNOT  
*Princeton. President Arbuthnot-Stephenson Company. Art, Pension, Music Hall, Advisory.*

THOMAS STOCKHAM BAKER  
*Johns Hopkins. President Emeritus Carnegie Institute of Technology. Music Hall.*

\*ARTHUR E. BRAUN  
*President Farmers Deposit National Bank. Buildings and Grounds.*

\*J. FREDERIC BYERS  
*Yale. Chairman A. M. Byers Company. Art.*

\*JOHN F. CAREY  
*Duquesne University. Chairman John F. Casey Company. Library, Buildings and Grounds.*

\*S. H. CHURCH  
*Director Pennsylvania Railroad—Western Companies, Blaw-Knox Company. Trustee Carnegie Corporation of New York.*

GEORGE H. CLAPP  
*University of Pittsburgh. President Board of Trustees University of Pittsburgh. Museum, Art, Advisory.*

\*WALTER R. DEMMLER  
*City Council. Auditing, Museum.*

\*GEORGE E. EVANS  
*University of Pittsburgh. City Council.*

WILLIAM FREW  
*Yale. Moore, Leonard and Lynch. Art, Tech, Music Hall, Advisory.*

\*THOMAS J. GALLAGHER  
*City Council. Pension, Buildings and Grounds.*

\*ROBERT GARLAND  
*City Council. President and Treasurer Garland Manufacturing Company. Library, Tech, Advisory.*

HOWARD HEINZ  
*Yale. President H. J. Heinz Company. Director, Pennsylvania Railroad Company. Art, Finance.*

MOORHEAD B. HOLLAND  
*Princeton. Law School University of Pittsburgh. Vice President Peoples-Pittsburgh Trust Company. Art, Pension.*

\*ROY A. HUNT  
*Yale. President Aluminum Company of America. Tech, Finance, Advisory.*

JOHN F. LABOON  
*Carnegie Institute of Technology. Director Allegheny County Bridges, Highways, and Tunnels. Tech.*

\*FRANK J. LANAHAN  
*President Fort Pitt Malleable Iron Company. President Bank of McKees Rocks. Tech, Auditing, Advisory.*

JAMES H. LOCKHART  
*Princeton. Vice President Lockhart Iron and Steel Company. Tech, Museum.*

\*P. J. MCARDLE  
*President of City Council. Auditing, Buildings and Grounds, Advisory.*

JAMES R. MACFARLANE  
*Princeton. Board of Public Education. Museum, Tech.*

\*WILLIAM A. MAOEE  
*City Council. Library.*

\*ANDREW W. MELLON  
*University of Pittsburgh. Art, Finance, Advisory.*

RICHARD K. MELLON  
*Princeton. President Mellon National Bank. Director Pennsylvania Railroad Company. Museum.*

\*WILLIAM S. MOORHEAD  
*Yale. Law School University of Pittsburgh. Moorhead and Knox. Tech, Library.*

AUGUSTUS K. OLIVER  
*Yale. President Board of Trustees Shady Side Academy. Tech, Museum, Advisory.*

JOHN L. PORTER  
*Allegheny. Chairman Union Storage Company. Finance, Advisory.*

JAMES C. REA  
*Princeton. Vice President Oliver Iron and Steel Company. Museum, Music Hall.*

FREDERIC SCHAEFER  
*University of Pittsburgh, M.S. President Schaefer Equipment Company. Museum, Art.*

\*CORNELIUS D. SCULLY  
*Mayor of Pittsburgh. University of Pennsylvania. Law School University of Pittsburgh. Fine Arts.*

JOHN B. SEMPLE  
*Lehigh. Museum.*

GEORGE E. SHAW  
*Michigan. Reed, Smith, Shaw and McClellan. Art, Museum, Advisory.*

\*WILLIAM WATSON SMITH  
*Princeton. Smith, Buchanan, Scott and Ingersoll. Art, Finance.*

WILLIAM P. WITHEROW  
*Yale. Industrialist. Music Hall, Advisory, Tech.*

erica.

Alli-  
um.

any  
ludo-

and

ding

trum,

isary.

Bent.  
Ma-

burgh.

lyzidi

pany.

Stud

tidum  
tre.

onzi-  
burgh.

Clap.

Impe-

isary.